Universal Declaration of Human Rights

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UNITED NATIONS
POSTAL ADMINISTRATION

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"Consciousness of hum ts has t eate th
political ethos of a society. ne hol uarant
for the observance of these ri aive cultu
of human rights must be our ain t, co
munication and information are indi

Javier Pérez de Cuéllar
Secretary-General of the United Nat

THE HUMAN RIGHTS SERIES OF THE UNITED NATIONS POSTAL ADMINISTRATION

In the past year, the world has experienced one of the most dramatic expansions of human rights in history. Formerly disenfranchised peoples have braved dangers to express their choice of governments. Dictatorships are yielding to democratic institutions and the rule of law. A new nation — Namibia — emerged from colonialism under *apartheid* to become a multiracial, multiparty democracy with constitutionally guaranteed human rights enforced by an independent judiciary. And in many other countries, people are exercising long-dormant freedoms set forth in the Universal Declaration of Human Rights — of speech, religion, choice of work, and the right to leave one's country and return.

On 16 November 1990, the United Nations Postal Administration (UNPA) continues an important project in its philatelic history, one which commemorates these hopes, labours, sacrifices and achievements of people everywhere towards the realization of human rights for everyone.

As part of the United Nations' World Public Information Campaign for Human Rights, this series will reproduce over a five-year period the entire text of the Universal Declaration of Human Rights. With the help of major museums and art historians around the world, an important work of art has been chosen to represent each of the Declaration's thirty articles. Reflecting the timeless and universal nature of humanity's aspirations for human rights, the art included in this series spans many eras, cultures and forms of expression.

THE UNITED NATIONS AND HUMAN RIGHTS

With the exception of the pursuit of peace, there is no cause the United Nations pursues more closely than the cause of human rights. Among the United Nations' most prominent human rights achievements in just the past year:

On 20 November 1989, a Convention on the Rights of the Child was adopted by unanimous vote of the General Assembly. Setting forth human rights to which all children are entitled by virtue of their special status, this document supplements the Universal Declaration of Human Rights.

On 25 February 1990, 239 United Nations observers for the verification of elections in Nicaragua helped to give the people of that country confidence in the integrity of their vote. The result was an overwhelming voter turn-out and a democratically elected Government.

Culminating more than two decades of United Nations effort, the United Nations Transition Assistance Group helped the people of Namibia achieve independence on 21 March 1990, as a multiracial democracy. Approximately 7,000 United Nations civilian and military personnel supervised a cessation of hostilities, the drafting of a constitution, and its entry into force through free elections.

The concern of the United Nations with the promotion of human rights and fundamental freedoms stems directly from the realization by the international community that "recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world". Thus, one of the purposes of the United Nations, proclaimed in the first Article of its Charter, is to achieve international co-operation in promoting and encouraging respect for human rights and fundamental freedoms for all without distinction as to race, sex, language or religion.

What are human rights? Generally, they could be defined as those rights which are inherent in our nature and without which people, as human beings, should not have to live. They allow the full development of human qualities, of intelligence, talents and conscience, and satisfaction of spiritual and other needs. They are based on humanity's increasing demand for a life in which the inherent dignity and worth of each person will receive respect and protection. The denial of human rights and fundamental freedoms not only is an individual and personal tragedy, but also creates conditions of social and political unrest, sowing the seeds of violence and conflict within and between societies and nations.

On 10 December 1948, the General Assembly unanimously adopted the Universal Declaration of Human Rights under which, for the first time in history, responsibility for the protection and pursuit of human rights was assumed by the international community. As a perpetual reminder of this obligation, 10 December of each year is celebrated all over the world as Human Rights Day.

While the UNPA's Human Rights Series is based upon, and takes its text from, the Universal Declaration of Human Rights, it does more than commemorate a document signed over 40 years ago. It publicizes a living and eternal standard of conduct for every Government to abide by with respect to all people under their jurisdiction. It commemorates the aspirations, work, sacrifices and achievements of every person for a life in which their human rights are protected.

READEX FICHE

Article 7

"All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination."

Human Rights
UNITED NATIONS 25c
Article 7 All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.
Article 7 Tous sont égaux devant la loi et ont droit sans discrimination à une égale protection de la loi. Tous ont droit à une protection égale contre toute discrimination qui violerait la présente Déclaration et contre toute provocation à une telle discrimination.
Artikel 7 Alle Menschen sind vor dem Gesetz gleich und haben ohne Unterschied Anspruch auf gleichen Schutz durch das Gesetz. Alle haben Anspruch auf gleichen Schutz gegen jede unterschiedliche Behandlung, welche die vorliegende Erklärung verletzen würde, und gegen jede Aufhetzung zu einer derartigen unterschiedlichen Behandlung.

Artwork: *Fragment from the Sarcophagus of Plotinus*
Artist: *Unknown, Roman, c. A.D. 270*
Denomination: *25 cents*
Printing: *2,502,000 stamps*
Size: *33mm x 33 mm*
Perforation: *13 1/2 x 13 1/2*
Concept and Sheet Design: *Arleigh Gaines, U.S.A.*
Stamp Designers: *Adapted as a stamp by Rocco J. Callari and Robert Stein, U.S.A.*
Reproduction: *Offset*
Printer: *Joh. Enschede en Zonen, Netherlands*

This work courtesy of the Vatican Museums.

Plotinus was an Egyptian philosopher of the third century, who lived first in Egypt and then in Rome, where he died in the year 270. He taught that there was a single Unity from which everything in the universe emanates.

In this fragment, the philosopher is depicted in discourse over a scroll. From earliest times, philosophy and law have been intertwined in the development of the concepts of equality and of protection without discrimination.

Article 8

"Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law."

Human Rights
UNITED NATIONS 45c
Article 8 Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.
Article 8 Toute personne a droit à un recours effectif devant les juridictions nationales compétentes contre les actes violant les droits fondamentaux qui lui sont reconnus par la constitution ou par la loi.
Artikel 8 Jeder Mensch hat Anspruch auf wirksamen Rechtsschutz vor den zuständigen innerstaatlichen Gerichten gegen alle Handlungen, die seine ihm nach der Verfassung oder nach dem Gesetz zustehenden Grundrechte verletzen.

Artwork: *The Combined Chambers of the High Court of Appeal*
Artist: *Charles Paul Renouard, France*
Denomination: *45 cents*
Printing: *2,502,000 stamps*
Size: *33mm x 33 mm*
Perforation: *13 1/2 x 13 1/2*
Concept and Sheet Design: *Arleigh Gaines, U.S.A.*
Stamp Designers: *Adapted as a stamp by Rocco J. Callari and Robert Stein, U.S.A.*
Reproduction: *Offset*
Printer: *Joh. Enschede en Zonen, Netherlands*

This lithograph is from the book *L'Affaire Dreyfus*, published in 1899, and has been provided courtesy of the Library of the Jewish Theological Seminary of America.

In 1894, Captain Alfred Dreyfus was convicted of treason and sentenced to life imprisonment on Devil's Island on meagre evidence concerning the handwriting on a document offering to sell secret papers. Dreyfus never ceased protesting his innocence.

Two years later, evidence pointing to the true author of that incriminating document was found. This discovery was covered up for a year, until Dreyfus' brother also learned of it, and the matter became the subject of a heated political debate. The author Emile Zola wrote his famous article "J'accuse", based upon the Dreyfus case.

Revision of the injustice done to Dreyfus remained a heated public issue, resulting in the convocation of an extraordinary session of the 49 judges of the High Court of Appeal sitting together, as pictured on this stamp. In light of the denial to Dreyfus of his rights, and the newly discovered evidence, the Court directed a new court martial. Unjustly, this military tribunal again convicted Dreyfus in 1899, but reduced his sentence to 10 years' imprisonment. Dreyfus was pardoned by the President of

France, and in 1906 the High Court of Appeal cleared him and ordered his reinstatement in the army with the rank of major. During the First World War, Dreyfus served as a Lt.-Colonel. He died in 1935.

Charles Paul Renouard, born in 1845, was a prolific French artist/illustrator. His works appeared in many publications, including *L'Art, L'Illustration, Paris Illustré, The Daily Graphic* (London) and *Harper's Weekly. L'Affaire Dreyfus* was published in 1899 in a limited edition of 100 copies. His major work is considered *Mouvements, Gestes, Expressions (Movements, Gestures and Expressions)*, published in 1905.

Article 9

"No one shall be subjected to arbitrary arrest, detention or exile."

Droits de l'homme
NATIONS UNIES F.S.0.35
Artikel 9 Niemand darf willkürlich festgenommen, in Haft gehalten oder des Landes verwiesen werden.
Article 9 No one shall be subjected to arbitrary arrest, detention or exile.

Artwork: *The Prison Courtyard*
Artist: *Vincent van Gogh, Netherlands*
Denomination: *F.s. 0,35*
Printing: *2,502,000 stamps*
Size: *33 mm x 33 mm*
Perforation: *13 1/2 x 13 1/2*
Concept and Sheet Design: *Arleigh Gaines, U.S.A.*
Stamp Designers: *Adapted as a stamp by Rocco J. Callari and Robert Stein, U.S.A.*
Reproduction: *Offset*
Printer: *Joh. Enschede en Zonen, Netherlands*

This painting has been provided courtesy of the Collection of the Pushkin Museum, Moscow. Photo: Giraudon/Art Resource, New York.

Now one of the most famous painters of the post-impressionist school, van Gogh decided to become a painter at the age of 27.

He was born in 1853, the son of a minister. Prior to turning to art, he tried, generally unsuccessfully, employment with an art dealer, teaching languages in an English boarding school, work in a bookstore, and the ministry. After studying at an evangelical school in Brussels, he settled in France, where he started drawing.

His prior experiences had impressed upon the young van Gogh the piety and misery of the working poor. This interest and concern are reflected in the sombre tones of his early works.

In 1886, van Gogh moved to Paris, joining his brother Theo, who worked for an art dealer. There he met Edgar Degas, Henri de Toulouse-Lautrec and Paul Gauguin. Under the influence of these great contemporaries, van Gogh began painting with bright colours and vibrancy. He also sank more frequently and deeper into bouts of irrational instability, ultimately committing suicide in 1890.

Out of the 600 paintings and over 800 drawings van Gogh created during his brief, decade-long career, it is the works he painted during the last few weeks of his life which have come to be considered his masterpieces.

"The Prison Courtyard" is one of these, painted in December 1889, while van Gogh was a patient at the Asylum of St. Paul-de-Mausole at Saint Rémy. It eloquently captures the prisoners' despair and futile existence. It appears to reflect the artist's memory of the hardships he had observed a decade before. At the time it was painted, arbitrary arrest and detention were common occurrences, with only a few countries providing legal safeguards against such injustices.

Article 10

"Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him."

Droits de l'homme
NATIONS UNIES F.S.0.90
Article 10 Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Artwork: *"Katho's Son Redeems the Evil Doer From Execution", from the book «Ritter vom Turn, published in Basel in 1493 by Michael Furter and Johann Bergmann von Olpe*
Artist: *Albrecht Dürer, Germany*
Denomination: *F.s. 0,90*
Printing: *2,502,000 stamps*
Size: *33 mm x 33 mm*
Perforation: *13 1/2 x 13 1/2*
Concept and Sheet Design: *Arleigh Gaines, U.S.A.*
Stamp Designers: *Adapted as a stamp by Rocco J. Callari and Robert Stein, U.S.A.*
Reproduction: *Offset*
Printer: *Joh. Enschede en Zonen, Netherlands*

Courtesy of the Pierpont Morgan Library, New York. Photo: David A. Loggie.

Albrecht Dürer was born in Nürnberg, Germany, in 1471, the son of a goldsmith. In his youth, he worked as an apprentice to his father, but at age 15 he went to work in the workshop of a noted painter and woodcut designer, Michael Wolgemut. Dürer quickly developed a master's skills.

He travelled widely for five years, beginning in 1490, primarily in France and Switzerland. It was while in Basel during this period that Dürer worked on the book of Ritter vom Turn. Most of the woodcuts in this work have been attributed to Dürer, either as based on his sketches or created by him. The secular text was composed by the Chevalier de la Tour Landry for his daughter as a guidance for a virtuous life. In "Katho's Son Redeems the Evil Doer From Execution", a man is saved from a lynching in order that he might be judged by a proper trial.

Returning to Nürnberg in 1494, Dürer established his own workshop. He is credited with bringing to Northern Europe the basic principles of the Italian Renaissance in an idiom which was intelligibie to both artists and laymen. Dürer also gained fame for his paintings, both humanist works and his very spiritual altarpieces, which were praised by his contemporary, Giovanni Bellini. Between 1512 and 1519, he executed numerous commissions for Emperor Maximilian I, and for Charles V in 1520. These royal commissions ended when he sided with his friend Martin Luther in the Protestant Reformation.

Dürer was also in his lifetime a noted writer on a wide variety of subjects. His treatises on art theory distinguished between the beauty of what was being depicted and that of the work of art itself. Other treatises dealt with the geometry of proportion and the fortification of cities. These were influential in the development of German scientific language.

Dürer died in Nürnberg in 1528.

Article 11

"1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

"2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed."

Artwork: *"Before the Judge" 1886*
Artist: *Sándor Bihari, Hungary*
Denomination: *S 4.50*
Printing: *2,502,000 stamps*
Size: *33 mm x 33 mm*
Perforation: *13 1/2 x 13 1/2*
Concept and Sheet Design: *Arleigh Gaines, U.S.A.*
Stamp Designers: *Adapted as a stamp by Rocco J. Callari and Robert Stein, U.S.A.*
Reproduction: *Offset*
Printer: *Joh. Enschede en Zonen, Netherlands*

Courtesy of the Hungarian National Gallery, Budapest.

A full trial, at which the accused has an opportunity to hear and contest the accusations against him and have his guilt or innocence determined by an impartial judge or panel from his community, is the human right which must form the foundation of every system of criminal law. Such justice can be found in a formal proceeding in a modern courtroom, or, as depicted in this work, with a single judge hearing testimony in a rural village.

At the beginning of his career, Sándor Bihari painted folkloristic themes in the Academic style which then was popular. Some of these works expressed sharp criticism of societal limitations on personal freedoms. "Before the Judge" is from this stage of his work.

In his later career, Bihari worked at the Szolnok Artists' Colony. His works of that period are representative of the Colony's style, with a lighter, more open appearance. Bihari died in 1906.

Article 12

"No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks."

Artwork: *"Young Man Greeted By a Woman Writing a Poem"*
Artist: *Suzuki Harunobu, Japan*
Denomination: *S 7*
Printing: *2,502,000 stamps*
Size: *33 mm x 33 mm*
Perforation: *13 1/2 x 13 1/2*
Concept and Sheet Design: *Arleigh Gaines, U.S.A.*
Stamp Designers: *Adapted as a stamp by Rocco J. Callari and Robert Stein, U.S.A.*
Reproduction: *Offset*
Printer: *Joh. Enschede en Zonen, Netherlands*

Courtesy of the Metropolitan Museum of Art, New York.

Harunobu's appearance as a major artist came with the publication of a privately printed pictorial calendar *(e-goyomi)* for 1765. Such private calendars were circulated among groups of amateur poets and artists, in protest against the government monopoly on calendars. They were highly developed works of art with the calendar markings cryptographically encoded.

Harunobu was born around 1725. Until 1741, prints in Japan generally had been hand-coloured. In that year, two-colour prints were introduced. While his early work was unremarkable, Harunobu became the first to master the art of full-colour prints, which he introduced in 1764.

For the next six years, until his death in 1770, Harunobu is described as having been inspired with a "divine frenzy". He created at least 900 known works of exceptional quality in this period, resulting in his being ranked as one of the four greatest *ukiyo-e* artists. *Ukiyo-e*, literally "pictures of the floating world", depict

everyday persons in their devotion to daily pleasures and amusements, without concern for the future. Most of Harunobu's models were his fellow townspeople in Edo, and most of his works have a narrative quality, like chapters of a book. Many of the scenes express the dignity of each person, and the privacy of the home. They express a sense of continuity of life — a feeling that something has happened before the episode depicted, and that something will continue happening thereafter.

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